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PHONIC WRITING.

BY CHARLES MORRELL.

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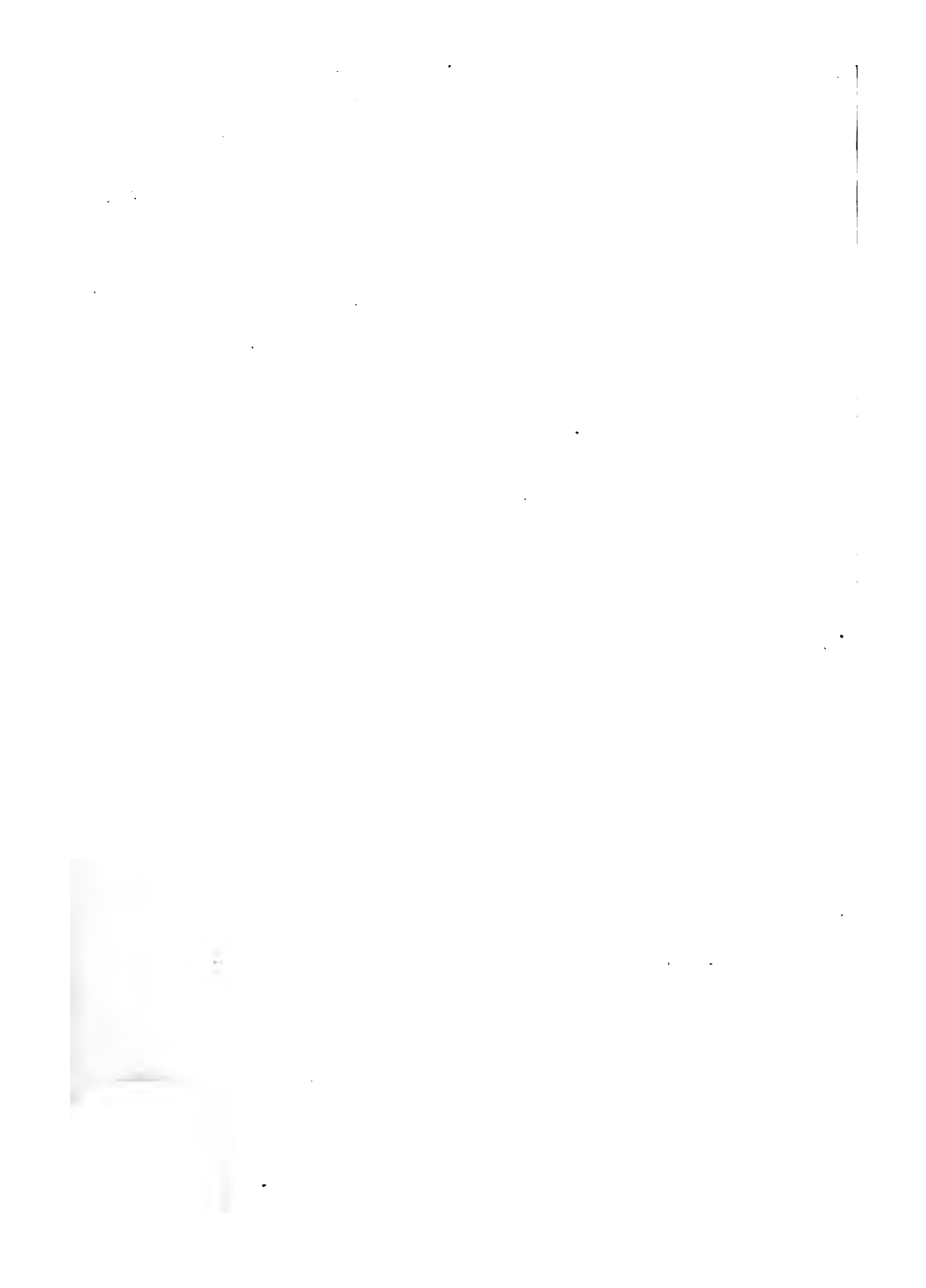


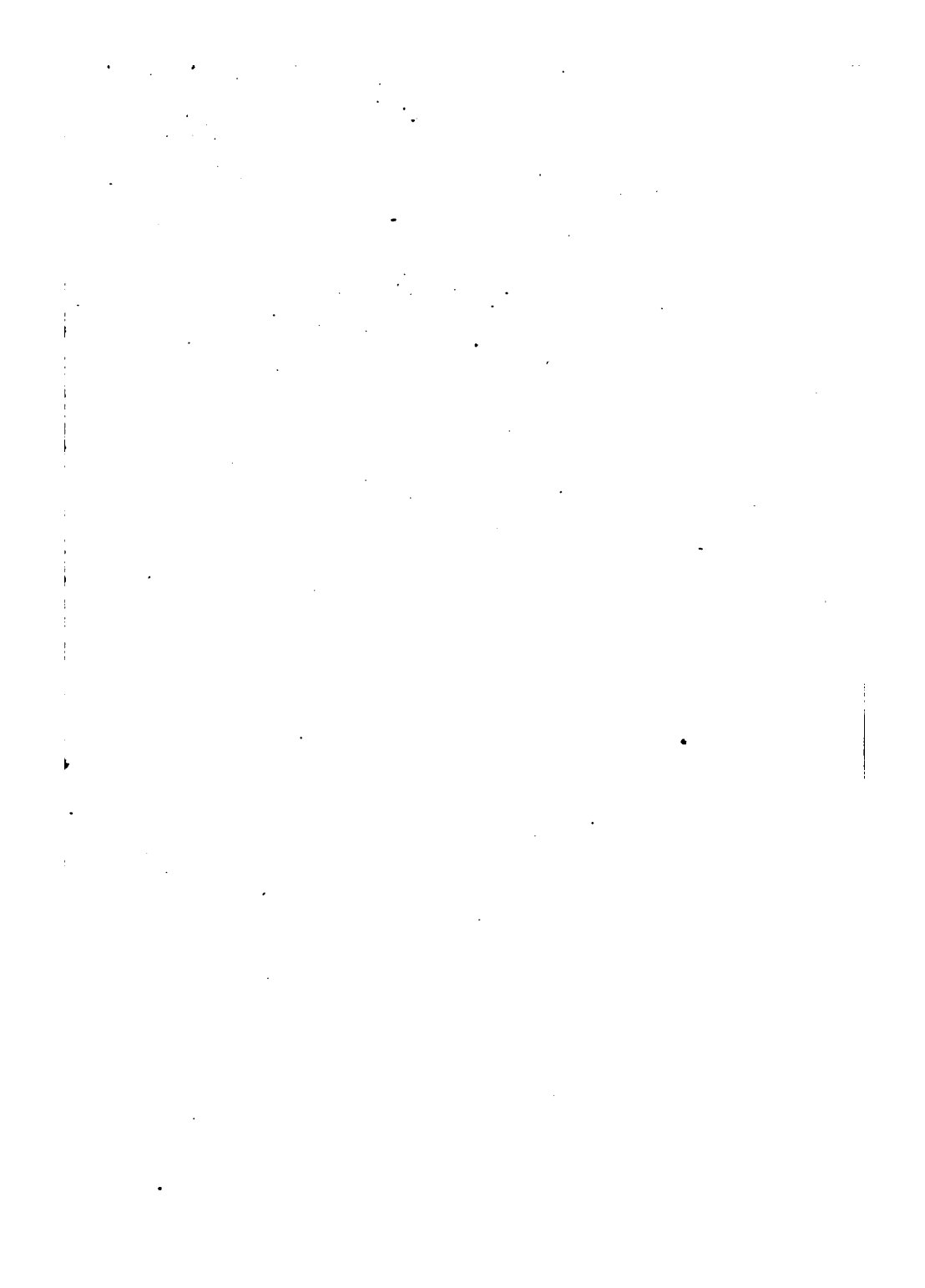
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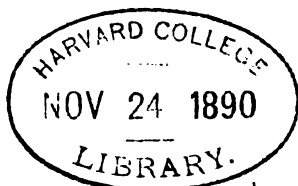
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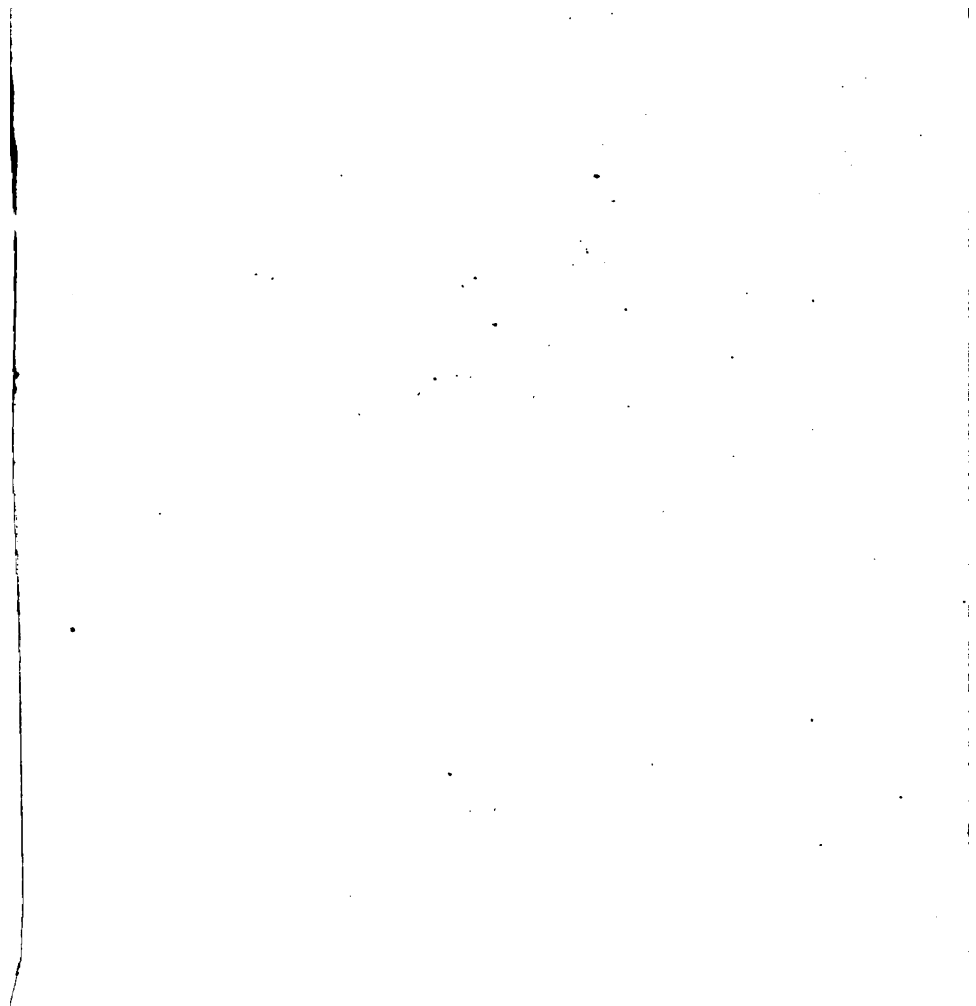
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PREFACE.

The new system of Phonic Writing here introduced is far more legible than the old systems of Phonography upon which it is founded. It can easily be written at the rate of two hundred words a minute, and can be acquired in a few weeks without the aid of a master. It inserts the vowels and diphthongs the same as in longhand writing, and does not take up so much space by about one-third. It can be read by one who receives a letter written in it with the same facility as by the person sending it. All who use the pen will find in it a long-sought relief from the drudgery of the common longhand.

Following this elementary volume, a second one will shortly be issued, which will contain many additional expedients to be used when writing the very swiftest style of the art.

The author, for the present, leaves the impartial and intelligent critic to decide which portions of the following work are original and which are not; only stating as a guide to a just conclusion that plagiarism is not intended in the slightest degree in any part of the work, but due credit is wished to be given, where possible, to





A SYSTEM. OF PHONIC WRITING.

THE SPIRITI, OR BREATHINGS.

The sounds, whether whispered, hissed or vocal, of every language are produced by the breath passing through the sounding, vowel and articulating organisms, situated in the throat and mouth. A sound can not be made without breath. The breath is of two degrees, either light or heavy, and is called smooth or rough. These are also called spiriti, or breathings. The Romans called the one spiritus lenis, which means soft or smooth breath, and the other spiritus asper, which means rough breath. The light or smooth breath, spiritus lenis, is the breath we breathe every instant of our lives, sleeping or waking, and which is necessary for our existence. The heavy or rough breath, spiritus asper, is the smooth breath, spiritus lenis, made heavy or rough. Sounds are also of two degrees or kinds, either smooth or rough. A

smooth sound is produced by the smooth and a rough sound by the rough breath passing through the sounding organism.

The Greeks, in their latest alphabet had no letter to represent either of these breathings, but indicated them by two different marks, one of which was placed over every vowel letter that began a word. The Romans had no marks for these breathings, but represented one of them, the spiritus asper, or rough breath, by the letter h. The other, the spiritus lenis, they left out of their alphabet altogether. In the Latin language it had no mark or letter of any kind to indicate its existence, the vowel letter itself without a mark standing for the sound produced by the smooth breathing. The Moderns adopted the alphabet of the Romans, and, accordingly, we have only one breath letter, that of the spiritus asper, or rough breath, which is the letter h, and nothing to indicate the existence of the other, its corresponding smooth breath. This has been the cause of great confusion, for the letter h has thus been considered a consonant, which it is not. Neither is it a vowel or sonant; it simply stands for the rough breath. The Greeks, therefore, considered the vowel letters as representing the different sounds, and the smooth and the rough marks as representing the breath, both smooth and rough which created those sounds. The Romans considered the vowel letters as representing the different sounds, and the letter h not as creating, but as simply making the sound rough. The Greek alphabet was, perhaps, the more philo-

sophic of the two, though the Roman was the more practicable and legible.

This rough or smooth breathing is the connecting link, or power, between the consonants and sonants, for the consonants could not accompany the sonants if there was no breath. Again, no language can be properly represented that does not have a sign for each of these spirits, or breathings. Also, both should be represented or both not. The smooth breathing is as much of an existence as the rough. To represent one and not the other is liable to lead to errors in language and in the interpretation of alphabets, or else prevent them from being understood; for we can not understand any alphabet unless we can perceive the reason of its formation.

Were the alphabet to be represented in a manner similar to that of the Greeks, which should not be done, the spiritus lenis, or smooth breathing before the first letter "a" in the word "aha" would have a sign or letter to represent it as the spiritus asper or rough breathing before the third letter "a" has a sign to represent it which is the letter "h." The Greeks held, and they were correct from their standpoint and also as far as they went, that the breathing, either smooth or rough, and not the vowel commenced the word and accordingly should be represented. That no word, strictly speaking, commenced with a vowel and could not, but that every word began with either a breathing smooth or rough or a consonant. Hence the marks for the smooth and rough

breathings over the first vowels of all words that did not commence with a consonant.

Although the smooth breathing exists it is not noticeable to the ear in vocal speech any more than is the wind which makes the voice through a trumpet. We know that the wind or breath makes the voice, but we hear the voice not the breath. The same reasoning applies to a steam whistle, but in that case, although we can not hear the steam we can see it. This wind, breath or steam that we do not hear in the voice of this class of instruments corresponds to the spiritus lenis or smooth breath that makes the sound through the human vocal organism and the vowel corresponds to the trumpet, whistle or other instrument.

In the system of Phonic Writing in this book the breathing and vowel are considered together and unseparated because one cannot exist in speech without the other. The sounds produced, therefore, or the smooth or light conspirates or sonants are represented by smooth or light characters and the rough or heavy conspirates or sonants by rough or heavy characters. Thus are the breathings and vowels together represented as active and creating the sounds, that is to say, sounding or sonant. There are thus five conspīriti leni or smooth breath conspirates or sonants and five conspīriti asperi, or rough breath conspirates or sonants.

The subject of the breathings, from which the above is a short extract, has, along with the science of Phonetics, been considered in detail and will be published in the second volume. The first alphabet following is the Perfect Theoretic Alphabet, the second one is the Practical Phonographic Alphabet. The uses of the Perfect Alphabet will be explained in the second volume above mentioned.

THE PERFECT THEORETIC ALPHABET.

BREATHINGS.

ARTICULATED.

SMOOTH.

P B \ /
 T D | ʔ
 K G / /
 S Z / / up
 M ()
 N ()
 Ng ()
 R)
 L (up

ROUGH.

F V ()
 Th Dh ()
 Ch J))
 Sh Zh)) up

SEMI-ARTICULATED.

W ()
 Y ()

Hw ()
 Hy ()

UNARTICULATED OR FREE.

+ —

| H —

APPROXIMATIONS.

NATURAL: e, a, o, i, u. OPEN: ē, ā, ō, ī, ū.
 DIPHTHONGS: ou, oi, ui.

BREATHINGS AND APPROXIMATIONS.

Sonant: + e, + ē, — — — he, hē
 Sonant and Consonant: + e p — — hep
 Consonant and Sonant: p + e — — fhe
 Semi-Consonant and Sonant: + w + e — — hwhe

THE PHONOGRAPHIC ALPHABET.

THE UNARTICULATED OR FREE SMOOTH BREATHINGS AND VOWELS, CALLED THE SMOOTH BREATH SONANTS OR SMOOTH CONSPIRATES, CONSPIRITI LENI.

NATURAL.

e o - as in ed
 a c \ „ at
 o ɔ ɪ „ odd
 i u / „ is
 u ʊ / up „ Uz

OPEN.

ē ō - as in ead
 ā c \ „ ate
 ō ɔ ɪ „ ode
 ī u / „ eyes
 ū ʊ / up „ ooze

DOUBLE SMOOTH BREATH SONANTS, CALLED SMOOTH DIPHTHONGS.

ou ɔ ɔ as in out
 oi ɔ ɔ „ oil
 ui ʊ ʊ „ Cruickshank

THE UNARTICULATED OR FREE ROUGH BREATHINGS AND VOWELS, CALLED THE ROUGH BREATH SONANTS OR ROUGH CONSPIRATES, CONSPIRITI ASPERI.

NATURAL.

e o - as in head
 a c \ „ hat
 o ɔ ɪ „ hod
 i u / „ his
 u ʊ / up „ hussy

OPEN.

ē ō - as in heed
 ā c \ „ hate
 ō ɔ ɪ „ hoed
 ī u / „ hies
 ū ʊ / up „ whose

DOUBLE ROUGH BREATH SONANTS, CALLED ROUGH DIPHTHONGS.

ou ɔ ɔ as in how
 oi ɔ ɔ „ hoy
 ui ʊ ʊ „ hook

THE BREATHINGS.

ARTICULATED.

SMOOTH.		ROUGH.	
P	↘ as in peep	F	↘ as in fief
B	↘ „ babe	V	↘ „ valve
T	„ taught	Th	(„ thirtieth
D	! „ deed	Dh	(„ thither
K	— „ kick	Ch	/ „ church
G	— „ gig	J	/ „ judge
S) „ sauce	Sh) „ she
		„	↘ [up stroke] „ „
Z) „ zones	Zh) „ vision
		„	↘ [up stroke] „ „
M	(„ mum		
N	(„ nun		
Ng	(„ rick } ring }		
R	/ [up stroke] „ roar		
„	↘ „ „		
L	/ [up stroke] „ lull		
„	/ „ „		

SEMI-ARTICULATED.

W	↘ as in we	Hw	↘ as in when
Y	↘ „ ye	Hy	↘ „ hue

UNARTICULATED OR FREE.

+	9 as in +e	H	9 as in he
„	↘ [up stroke] „ „	„	↘ [up stroke] „ „

REMARKS ON THE ALPHABET.

The learner should first endeavor to understand the alphabet before he proceeds to learn it by heart or write it. Most of the sounds of human speech are very much alike; thus, "p" is like "b," "t" is like "d," etc., except that "b" is a heavier sound than "p," and "d" heavier than "t." Now, these and all other sounds in language which are alike, are paired and represented by signs which are alike and paired, as will be seen in the preceding alphabet. There are ten pairs of sonants, five smooth and five rough, and eight pairs of consonants, commencing with p, b, and ending with sh, zh. The consonant pairs are so similar in sound that frequently one can be used for the other in speaking, without mistaking which was intended. Therefore, in the Phonographic alphabet, a similar sign has been chosen for each, the light stroke representing the light and the heavy stroke the heavy sound, either of which strokes, like their sounds, as said above, can frequently be used for the other, and in swift writing it often happens that the light stroke alone is used, for the reason that the hand does not always take time to shade the heavy letters; but no mistake thereby arises, because the letters represent sounds that are almost identical. This is the case also with the sonants, with w and y and the free breath letters. Consequently, all the writing could be made with light strokes and yet be almost as legible as when both light and shaded ones are used.

It would also remain legible if shaded letters were used throughout. The learner is instructed, however, to use both the light and the shaded strokes; but, if he makes either exclusively, he should employ the light rather than the shaded ones, because the former are much more swiftly made than the latter. Again, sounds which are allied are mostly made in the same direction; thus, "f" takes the direction of "p," "th" that of "t," "n" of "m," etc. In the perfect alphabet preceding the practical one above, this principle is carried out to a still greater extent than in the latter. Also, each letter of each group is placed in the order of its utterance from the lips to the throat. This can be very plainly seen in the case of the rough letters beginning with F and ending with H. The learner will also particularly observe that each letter of both the above alphabets stands for one sound and no more.

PHONETIC SPELLING.

In phonic writing words are spelled phonetically, that is, no more letters are put in a word than there are sounds; each letter has one sound and no more, and is everywhere used with that sound and is never silent. For example, the words "can" and "cent" are spelled "kan" and "sent," or as they are sounded.

LESSON 1.

THE SMOOTH SONANTS.

THE NATURAL SMOOTH SONANTS.

The English language contains five natural or primary smooth breath sonants, called conspirates, as heard in the words "ed, at, odd, is, Uz." They are named by uttering them alone, as follows: e, a, o, i, u; or if this is at first found difficult, by attaching to them the letter t, as in the following, namely: et, at, ot, it, ut. It is preferable, however, to sound them alone without any consonant. Sounding them thus is naming them. The sound should not be cut off, as it were, or stopped suddenly, when uttered alone, but should be prolonged to its full utterance the same as in the case of the open sonants.

After the learner has comprehended the sounds of the natural smooth sonants he should learn them by heart, and then proceed to write them from the alphabet on page 17 pronouncing aloud the true sound of each letter as it is written. He will thus fix the form of the letter and its sound perfectly in his memory. He should make the letters the same size or larger than those of the alphabet, but never smaller, and write each one often enough to fill a line of the paper, but he must not write very fast at first. Speed will come of itself when least expected. He can hold the

pen in whatever way is most convenient for him consistent with accuracy, speed and ease, and change from one way to another if the hand or wrist becomes fatigued.

After the learner has mastered the forms of the five natural smooth sonants of the alphabet he may write them from memory, using the following exercise. Each letter and the exercise, as a whole, should be written and re-written until the phonographic letters can be made with accuracy and ease. The same process should be gone through with for every following lesson in the book.

WRITING EXERCISE.

e, a, o, i, u.

u, i, o, a, e.

o, u, e, i, a.

LESSON 2.

THE OPEN SMOOTH SONANTS.

Each of the five natural smooth conspire sounds explained in the last lesson has its corresponding open smooth sound. These are represented like the others, except that they are shaded at the end, to indicate their open sound, as heard in the words "ead, ate, ode, eyes, ooze." They are named by uttering them alone, as follows: ē, ā, ō, ī, ū. In the last sonant the sound is given as in the word "ooze," and not as in the verb "use," or in the noun "union."

Write the above sonants from the alphabet, following the directions given in the last lesson for the natural sonants, and then write the following exercise.

WRITING EXERCISE.

Write the phonographs for the following natural and open smooth breath sonants, or conspires:

e ē, a ă, o ō, i ī, u ū.

ē e, ă a, ō o, ī i, ū u.

ō i, ă ē, ă u, e ī, ū o.

LESSON 3.

THE SMOOTH DIPHTHONGS.

There are three smooth diphthongs in the English language, as heard in the words "out, oil, Cruickshank" or "good." A diphthong is the union to the ear, but not in fact, of two natural sonants in one, and is formed by sounding one sonant quickly after another. They are each represented by two letters, namely, ou, oi, ui, and are named from their sounds alone. Their phonographic forms, as given in the alphabet, should be thoroughly committed to memory, the same as those of the sonants.

LESSON 4.

THE ROUGH SONANTS.

Each of the ten smooth breath sonants and the three smooth diphthongs already explained has its corresponding rough sonant or diphthong. These are represented like the smooth sonants and diphthongs, except that they are shaded at the beginning to indicate their rough sound.

THE NATURAL ROUGH SONANTS.

The natural rough sonants are *he*, *ha*, *ho*, *hi*, *hu*, and are heard in the words "head, hat, hod, his, hussy," and are written as in the alphabet.

WRITING EXERCISE.

he,	ha,	ho,	hi,	hu.
hu,	hi,	ho,	ha,	he.
ho,	hu,	he,	hi,	ha.

LESSON 5.

THE OPEN ROUGH SONANTS.

The open rough sonants are *hē*, *hā*, *hō*, *hī*, *hū*, as heard in the words "heed, hate, hoed, hies, whose." Their phonographic stems are shaded the full length and the circle half of its circumference.

WRITING EXERCISE.

Write the phonographs for the following rough sonants:

he hē, ha hā, ho hō, hi hī, hu hū.
 hē he, hā ha, hō ho, hī hi, hū hu.
 hō hi, ha hē, hā hu, he hī, hū ho.

LESSON 6.

THE ROUGH DIPHTHONGS.

The rough diphthongs are hou, hoi, hui, as heard in the words "how, hoy, hook." They are shaded only at the beginning of the first letter, as in the alphabet. They should be fixed in the mind the same as the smooth diphthongs.

LESSON 7.

THE ARTICULATED BREATHINGS OR CONSONANTS.

THE SMOOTH CONSONANTS.

There are fifteen articulated smooth breathings or smooth consonants in the English language represented in Roman print, as follows, namely: p b, t d, k g, s z, m, n, ng, r, l, w, y. They are represented in Phonography as in the alphabet. The phonographs of the heavy sounds, b, d, g, z, are shaded at the beginning. The palatal nasal ng, and also w and y, are shaded in the middle.

They should be so thoroughly committed to memory that they can be repeated at any time from beginning to end, or written instantly upon being heard.

LESSON 8.

THE ROUGH CONSONANTS.

Each of the articulated smooth breathings or consonants, p b, t d, k g, s z, eight in number, has its corresponding articulated rough breathing or consonant represented as in the alphabet. The two semi-articulated smooth consonants, w and y, have also their corresponding semi-articulated rough breathings or consonants. They should all be mastered as thoroughly as the smooth consonants.

WRITING EXERCISE.

Write the phonographs for the following articulated and semi-articulated breathings or consonants, smooth or rough. The capital letters R and L, and capitals S and Z in the digraphs Sh and Zh, indicate that the phonographs R and L, Sh and Zh, are made upward; small sh and zh, that they are made downward:

p b, t d, k g, s z.
 f v, th dh, ch j, sh zh, Sh Zh.
 m, n, ng, R, L, w, y.
 p f, b v, t th, d dh.
 k ch, g j, s sh, z zh, hw, hy.

Write the phonographs for the following smooth or rough sonants and diphthongs:

e, a, o, i, u, ē, ā, ō, ī, ū.

he, ha ho, hi, hu, hē, hā, hō, hī, hū.

ou, oi, ui, hou, hoi, hui.

e, he, ē, ou, ha, o, a.

ō, hō, i, ī, o, ho, hū.

e, ē, a, ā, o, ō, i, ī, u, ū.

he, hē, ha, hā, ho, hō, hi, hī, hu, hū.

hw, hy.

The learner is informed that, in phonetic spelling, h, w or y can never follow a sonant or diphthong in the same syllable.

LESSON 9.

JOINED CONSONANT LETTERS.

In joining two or more letters the learner must make one after the other without lifting the pen, each following letter beginning where the preceding one ends, no matter how far above or below the line the writing may extend. He should never attempt to write faster than he can imagine the form of a letter. He will thus soon begin to think in this system of writing and speed will come at once. The learner should make the letters carefully, and of the full size, even when writing with the greatest rapidity.

The figures before each paragraph in the following lessons throughout the book refer to the corresponding numbers of the lines of the engraved exercises.

LETTERS COMMENCING WORDS.

1. When phonographic letters are written alone they rest on the line. (See line 1.)
2. When a straight letter except *r* is repeated it is either disjoined or connected by a circle made on the left or under side.
- 3 and 4. A horizontal letter is written on the line when it is followed by an ascending one, and above the line when followed by one descending, so that the latter may rest on the line.

5 and 6. When one horizontal letter is followed by another both rest on the line unless the second is followed by a descending one, in which case both the first and second are made above the line.

7 and 8. When a descending letter commences a word or combination of letters it rests upon the line.

WRITING EXERCISE.

1. k, n, m, p, f, w, t, th, s, ch, y, sh, R, Sh, L.
2. pp, tt, chch, kk, RR.
3. kR, kSh, kL, mR, mSh, mL, nR, nSh, nL.
4. kp, kf, kw, np, nf, nw, mp, mf, mw.
5. kn, km, nk, mk, nn, nm, mn, mm.
6. knp, kmf, nkt, mkth, nns, nmch, mny, mmsh.
7. tk, tn, tm, thk, thn, thm, sk, sn, sm.
8. pt, pth, ps, ft, fth, fs, wt, wth, ws.

LESSON 10.

CONSONANT LETTERS JOINED WITHOUT ANGLES.

The engraved exercise of this lesson contains all the junctions without angles in phonography. They are twenty-three in number. A straight line running into a curve has no angle with that curve. Every curve is a quarter-circle. Whenever a curve will make a half-circle with another curve, or run into an opposite curve, or into a straight line, it is joined without an angle.

WRITING EXERCISE.

1. kSh, kw, pn, ps, tf, tsh, chth, Rm.
2. ms, mn, mp, wsh, wf, wt, sth, sch.
3. Lw, LSh, Lk, ShL, thn, fSh, nR.

LESSON 11.

THE UNSHADED FORMS OF W AND Y USED FOR R AND L.—THE DISTINCTION BETWEEN THE FORMS OF UPWARD AND DOWNWARD L, BETWEEN CH AND UPWARD R, AND BETWEEN UPWARD AND DOWNWARD SH.

THE UNSHADED FORMS OF W AND Y USED FOR R AND L.

W and y, being semi-sonants, can never follow a sonant in the same syllable; and, being semi-consonants, they are the only consonants that can never follow another consonant at the end of a syllable, they having no final utterance of their own. Consequently, they can never end a syllable or word, being in this respect different from both sonants and consonants.

The above being true, their unshaded forms can be used at the end of syllables and words for those full consonants which are nearest to them in utterance, namely r and l. They can also be used for r and l at the beginning of some few syllables and words for convenience of junction when

no error would be liable to occur, but such application of them should only be sparingly made, it usually being far better to write upward *r* and *l* themselves when commencing syllables or words.

UPWARD AND DOWNWARD *L*.

L has thus two similar forms made up and down. When alone, the stems are known by their difference of inclination, the down stroke verging most toward the perpendicular, and the up stroke toward the horizontal, and when joined to other letters by the direction they take to or from the point of junction. When *l* is written alone, the upward form is always used. Consequently, the downward form when alone is always known to be *y*, if it should happen to be unshaded.

CH AND UPWARD *R*.

Ch and upward *r* must not be mistaken for each other. These two letters bear the same resemblance to each other as upward and downward *l*. When standing alone, they are distinguished by difference of inclination, *ch* being more toward the perpendicular than *r*. When joined to other letters, the distinction between them is apparent from their course to or from the point of junction.

UPWARD AND DOWNWARD *SH*.

The same rules apply to *sh* which also has two similar forms made up or down. When made alone the downward form is mostly used.

WRITING EXERCISE.

The large letters stand for the upward stems ;
the small ones for those made downward. The
phonograph for ch is always made downward.

1. sh, Sh, w, L, y, ch, R.
2. pr, pSh, psh, wp, Shp, shp, shsh.
3. pl, pL, pch, pR, yp, chp, Rp.

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LESSON 12.

1. P f p y b
2. P f p y b
3. P f p y b
4. P f p y b
5. 7 3 3 ~
6. ~ c c f e z e
7. f f p m n s p
8. ~ z 1 y r r r
9. e e p g o o e
10. e e o o g o p

LESSON 13.

1. ~ p q r b y f v g h i j
2. b f f f f f f f f
3. b f f f f f f f
4. f f f f f f f f
5. b c c c c c c c
6. b c c c c c c c
7. c c c c c c c c
8. f f f f f f f f
9. f f f f f f f f
10. b f f f f f f f

LESSON 12.

SONANTS PRECEDING CONSONANTS.

The circle representing the sonante *e* when initial is made on the upper or right side of all straight stems and on the concave or inner side of all curved ones. A small hook may be made on the hook sonants when they are difficult to join in their natural shape.

WRITING EXERCISE.

1. Ed, at, odd, is, Uz.
2. Ead, ate, ode, eyes, ooze.
3. Head, hat, hod, his, hussy.
4. Heed, hate, hoed, hies, whose.
5. Out, oil, house, hook.
6. Am, an, ache, age, eke, oak, egg.
7. Add, aid, ought, etch, up, ash, oath.
8. In, on, hoot, ice, ale, hoop, owl.
9. Ee, ep, et, es, eSh, em, en.
10. Ef, eth, er, eL, esh, eR, ech.

LESSON 13.

CONSONANTS PRECEDING SONANTS.

The learner has thus far written the sonants either alone or preceding consonants. By also simply prefixing the consonants to the sonants as may be necessary, as in line 1 of the engraved ex-

ercise of this lesson, and remembering the rules for writing ch, w, y, and upward and downward r, l and sh, he can now write much faster than in script longhand. But the writing would be difficult and unsatisfactory, totally unlike the easy and rapid system to which he is now about to be introduced.

1. When a breathing is articulated after a sonant without another sonant immediately following, the ear distinguishes only a breath sound after the sonant, as in the syllable "ap." If two or three or more articulated breathings should follow the sonant, as in the word "firsts," the ear again distinguishes only two, three or more breath sounds after the sonant, as the case may be. These breath sounds are called consonants. The same remarks apply also to the corresponding heavy consonants of the above syllables, namely, b and rzdz, and to all other consonants. A consonant, therefore, is composed of an articulation and a breathing. Consequently, in every syllable there is always a breathing for each consonant.

Now an articulation, whether light or heavy, can not produce a sonant, nor can an articulated breathing, that is to say a consonant, produce one, for, when a consonant is uttered before a sonant, the consonant breathing leaves the mouth at once and the following sonant is produced by a following breath. When the sonant is uttered before the consonant, the breath producing the sonant ceases and the following consonant is produced by a following breath.

From the above it will be seen that a sonant is always preceded by a breath, and a consonant followed by one, and that a breath can never follow a sonant nor precede a consonant, because, in the former case, the instant the breath ceases the sonant ceases, and in the latter the consonant is not uttered until after the breath leaves the mouth. There are, then, as many breathings in a syllable or word as it has sonants and consonants. These breathings always exist, whether particularly noticed by the ear or not. Therefore, between every two consonants in a syllable or word and after the last one, there is a breathing either smooth or rough, and between every consonant and a following sonant there are two breathings, both either smooth or rough, one belonging to the consonant and the other to the sonant. But there is never a breathing between a sonant and a following consonant.

SYLLABLES.

A syllable is composed of a sonant or diphthong either alone or combined with one or more consonants before or after it or both, and is uttered with one general expulsion of the breath, and contains, as stated above, as many minute breathings as it has sonants and consonants. Therefore, there can not be two sonants or diphthongs in the same syllable. Accordingly when two sonants or diphthongs are heard or written they always belong to different syllables, no matter how few or many con-

sonants may be heard or written between them, and each and every of these consonants is attracted and adheres only to that sonant or diphthong before or after it which is in the same syllable with itself. Hence, the sonants or diphthongs and syllables in a word or sentence, are equal in number. Now as a sonant or diphthong can be heard farther than a consonant and is also a different kind of a sound and so is always separated by the ear from the consonant, therefore it is the main sound and the rest are only subordinate or accompany it. Consequently, the sonant or diphthong is the sound on which a syllable is builded and the consonants merely alter its appearance or dress, as it were, to the ear in speech and to the eye in writing by preceding or following it, and these different appearances are given different meanings and thus language is formed, both spoken and written. Accordingly, therefore, for the remainder of the book we will consider the consonants in their application to the sonants.

1 to 10. The sonant e when following a consonant is made on the upper or right side of all the straight stems, except when joining a following letter when the most convenient side is used. It is made on the concave or inner side of all curved letters.

2 to 10. The a and o hook sonants are made initially on the left side of the straight stems p, t, ch, and k, and the right side of the straight stem r, and on the concave or inner side of curved stems. The i and u hook sonants are made finally on the


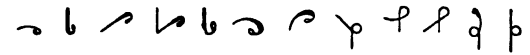
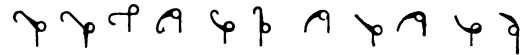
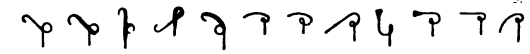
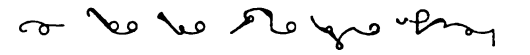
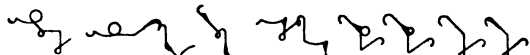
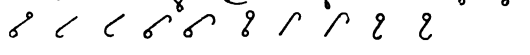
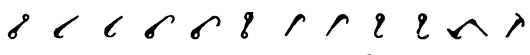

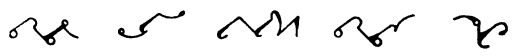



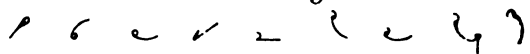
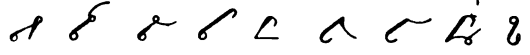

lower or left side of the straight stems k and r and on the upper or right side of the straight stems p, t and ch and on the concave side of all curved stems.

The consonant stems, instead of the hooks and circles, are shaded at the end to indicate the open sonants.

WRITING EXERCISE.

1. Make each letter of the full size and proper slope. Ap, firsts.
2. Pe, pa, po, pi, pu, be, ba.
3. Pē, pā, pō, pī, pū, bē, bā.
4. Pou, poi, pui, bou, boi, bui.
5. Fe, fa, fo, fi, fu, ve, va.
6. Fē, fā, fō, fī, fū, vē, vā.
7. Fou, foi, fui, vou, voi, vui.
8. Ta, cha, ka, ti, chi, ki, che.
9. To, cho, ko, tu, chu, ku, Re.
10. Wē, wā, wō, wū, yē, yā, yū.

LESSON 14.

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LESSON 14.

DOUBLE AND TREBLE CONSONANTS.—THE SMALL LOOP AND LARGE CIRCLES FOR FINAL OR MEDIAL S OR Z.—THE UNARTICULATED OR FREE BREATHINGS, SPIRITUS LENIS AND SPIRITUS ASPER.

THE R, L, W AND Y DOUBLE AND TREBLE
CONSONANTS.

The consonants r, l, w and y often follow and apparently unite with other consonants at the beginning of syllables and form a syllable with the following sonant as in pre, ple, twe, tye.

THE S DOUBLE CONSONANTS.

The consonant s instead of following other consonants after the manner of r, l, w and y, frequently precedes and apparently unites with them and also with l, w and y, as in spe, ste, sle, swe, sye. All these consonants when so united are called double consonants, and never have a sonant between them as such.

THE S TREBLE CONSONANTS.

The consonant s also apparently unites with the r, l, w and y, double consonants as in the syllables spre, sple, skwe, spye. These are called the s treble consonants, and also never have a sonant between them as such.

THE SMALL LOOP AND LARGE CIRCLES FOR FINAL
OR MEDIAL S OR Z.

1 to 5. A small, final, oblong loop made on either the right or concave side of all stems and on final hooks adds s; shaded, it adds z. This loop is used in monosyllables and final syllables, and sometimes medially on hooks.

2 to 5. A large medial or final circle placed the same as the small loop adds s after a sonant; shaded, it adds z. It is not generally used finally in monosyllables, but it frequently ends a final syllable in other words, in which case it usually adds s after the sonant e.

5 and 6. A very large medial circle, made as above, begins a double or treble consonant syllable. The very large loop is never used in monosyllables. In a word like "abstain," where the very large circle would come within a hook, the learner may, if he desires, make "s" with the consonant stem, if the s so made does not take the word too far below the line of writing. If it does, he can use the small s loop made carefully within the hook, so that it will not conflict with the sonant e.

THE UNARTICULATED OR FREE BREATHINGS, SPIR-
ITUS LENIS AND SPIRITUS ASPER.

As the learner has read under the heading of the Spiriti, or Breathings, the sounds of speech are made by the breath, either smooth or rough. For the sake of speed, legibility and ease of junction, it is sometimes convenient to represent the unarticulated or free breath by a stem letter. For

this purpose there yet remain four forms that can be used if proper care is taken. They are made by attaching circles and hooks to the letters ch and upward R. An initial right circle on either ch or R, as shown in the alphabet, causes the stem thus modified to represent the unarticulated or free breath; the spiritus lenis, or smooth breath, by the light stroke or letter, and the spiritus asper, or rough breath, or letter h, by the same letter shaded or rough at the beginning. The hooks and circles can be attached to this unarticulated, or free-breath stem, the same as to the articulated, or obstructed ones, or consonants.

When a hook or final circle is on this smooth and rough breath stem, it, the hook or circle, is considered as representing a vowel, that is to say, a particular part or key, as it were, of the vowel organism on, or in which the breath acts and the breath letter and the vowel letter together represent the the breath and vowel in action, the result of which is the particular kind of sound called the sonant. They thus represent, in a different form, what is shown by the hooks and circles, when alone or on consonant stems: a hook or circle then standing for the sonant while the consonant stands for the obstructed breath only.

7 and 8. The above being understood the final circle and hooks stand for the vowels e, i and u and are attached to the breath stem the same as when standing for sonants they are attached to the consonants, but a and o are represented by the left initial hooks on ch and the right ones on R when

they occur alone or initially, and usually, medially or finally in a word.

9 to 13. When *a* and *o* occur medially or finally, the breath letters themselves, that is to say *ch* and *R* with the initial circles as above described, are sometimes used, the circle being small or large, according as *a* or *o* is intended to be represented, but no vowel is then written at the end of the stems.

When *a* breath stem occurs initially, the downward form without the final hook joins best with right curves and the upward with left ones. When final or medial they are joined as in the engraved lesson. These stems are mostly used initially or when it is desired to particularly distinguish the letter *h*. When convenient, however, the upstroke may be used to indicate the smooth and the down stroke the rough breath.

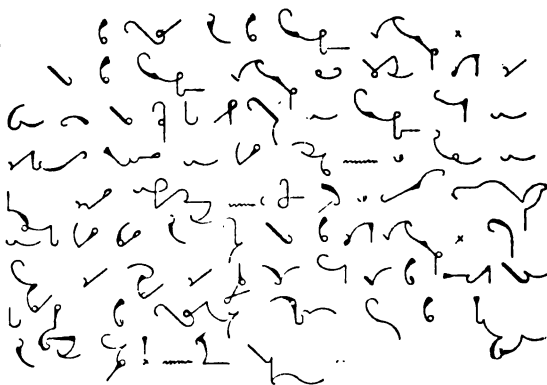
In the following Writing exercise the capital letters show that the phonographs are written upward. Small Italic *h* indicates the downward rough breath stem. The letter *+* stands for the spiritus lenis or smooth breathing. When a vowel has the letter *+* before it they both constitute the smooth sonant. When the *+* is omitted the vowel letter itself is the sonant, and is made with the dash, hook or circle as in Lesson 1. When small Roman *h* is placed before a vowel they both constitute the rough sonant which is to be made as in Lesson 4 or in line 16 here following.

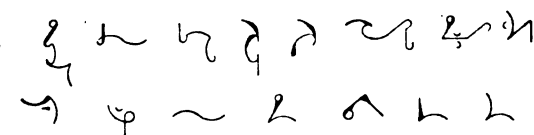
The name of the smooth breath letter *+* is Aitch (that is to say *+aitch*); that of the rough breath letter *H* is Haitch. The sound of the former is a

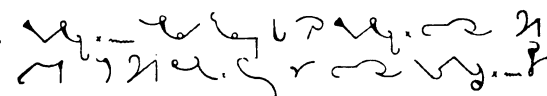
smooth breath sound only, that of the latter is a rough breath sound only, neither of which is sonant.

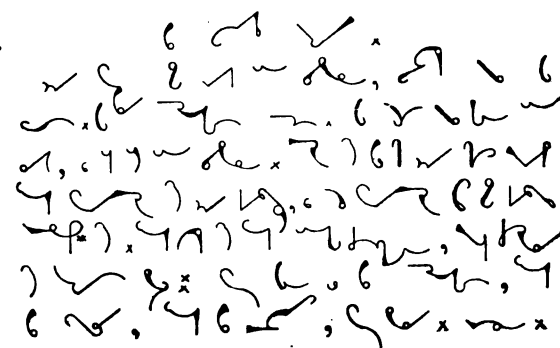
WRITING EXERCISE.

1. Pess, mess, chess, guess, less, pass, mass, pause, race, lace, face.
2. Miss, dice, rice, trice, dues, moose, loose, pest, nest, rest, zest, test.
3. Post, paused, cost, laced, faced, taste, least, pieced, leased, feast, west.
4. Past, boast, dazed, raised, waste, missed, must, rust, dust, gust, kissed, list.
5. Mask, baseness, business, remoteness, feebleness, instrument.
6. Inspector, inscrutable, abstain, understands, pastry, poetry, pottery, battery.
7. +e, +a, +o, +i, +u; +e, +a, +o, +i, +u.
8. He, Ha, Ho, Hi, Hu, *he, ha, ho, hi, hu*, Ahab, aha!
9. Behave, mohair, cohort, Avon, Anna, rehearse, Tahiti, Néhemias, Jehova.
10. Upheave, enhance, haphazard, uphill, meat-house.
11. Behe, beha, beho, behi, behu.
12. Bihe, biha, biho, bihi, bihu, beatitude, behest, beehive, Moab.
13. Buhe, buha, buho, buhi, buhu, Jehu, Elihu.
14. Edge, eel, en, ire, auk, oaf, own, Ovid, ooze.
15. Hedge, heel, hen, hire, hawk, hove, hone, Homer, whose.
16. e, a, o, i, u; he, ha, ho, hi, hu; +, H, +, h, Cuneiform.

1. 

2. 

3. 

4. 

LESSON 15.

THE CORRESPONDING STYLE.—PUNCTUATION.—
THE POWER OF THE PHONETIC ALPHABET.—
SONANTS OMITTED FROM CONSONANT STEMS IN
AWKWARD JUNCTIONS.

If the learner has carefully studied the preceding lessons and practised their exercises, he can write any word in the English language in this system of phonography. He may now begin to write from a book or newspaper and occasionally from dictation, which should always be just fast enough to slightly press or worry him to keep up. He will quickly discover that he can write very nearly as legibly and three or four times as fast as in ordinary script longhand. If he proceeds no further the system will be of great value to him and can be used for reporting up to one hundred and twenty words a minute.

The learner will at first find it somewhat more difficult to read phonography than to write it, because he has been putting his attention to the latter more than to the former. Let him frequently review what he writes and if he has a companion in the study let them read each other's writing. They can soon hold correspondence with one another and read with ease anything written in the system.

PUNCTUATION.

Punctuate the same as in script writing, except that for the period use a small cross like the letter x, and for the dash a small horizontal waved line.

The following exercise contains all the sounds of the English language:

WRITING EXERCISE.

THE POWER OF THE PHONETIC ALPHABET.

1. By the Phonetic alphabet any person old or young may be taught to read both in phonetic and in ordinary books in three months—aye often in twenty hours instruction—a task which is rarely accomplished in three years of toil by the old alphabet. What father or mother or teacher will not hail this great boon to education? this powerful medium for the diffusion of knowledge! —Isaac Pitman.

AWKWARD JUNCTIONS BETWEEN SONANTS ON CON-
SONANT STEMS.

2. Where an awkward junction would occur between two sonants on breath or consonant stems the one that would most suggest the word is retained and the other can be omitted, or occasionally the word can be written with the breath or consonant stem outline and the sonant inserted afterward. The sonant e can often be omitted altogether. The breath stems without a final hook may sometimes be used initially for i and u in very familiar words in order to save an awkward

junction or form, the circle being small for i and large for u. Likewise i or u can occasionally be omitted after a downward letter before m where no error would occur.







WRITING EXERCISE.

2. Hyacinth, demon, timothy, without, willow, minority, hickory, assert, niece, fist, men, him, hub, time, sum.




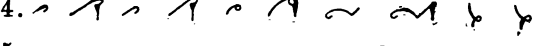

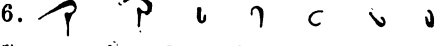
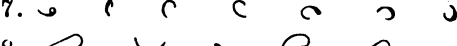

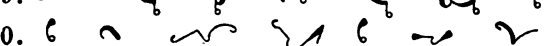


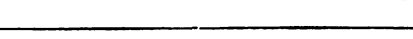
3. BREVITY.—Never affect too much brevity. Common shorthand is short enough for all common purposes.—Odell.

4. THE LORD'S PRAYER.

Our Father who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil: for thine is the kingdom, and the power, and the glory, forever. Amen.

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LESSON 17.

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LESSON 16.

THE REPORTING STYLE.—SHADING “M” IN THE MIDDLE TO INDICATE MP AND MB.—LENGTHENED STEM TO ADD R.

The Corresponding Style of this system of Phonography although three or four times swifter than the ordinary script longhand is still not swift enough for reporting rapid speech. To enable the system to do this the expedients and abbreviations of the Reporting Style which follows in the remainder of this book are adopted. They vastly increase the speed of the writing without destroying its legibility.

1. The letter M shaded in the middle, stands for Mp and sometimes for Mb.

Mp, Mb and Ng never commence a word in any language.

LENGTHENED STEM TO ADD R.

2 to 6. When a letter alone or initially is made twice its usual length and on the line it indicates that r is added to it. It also adds r when made medially or finally in a word without reference to the line.

This double length form is never used to add r to the diphthongs, the sonant e and the stem for downward or upward r being made instead.

WRITING EXERCISE.

1. Pump, trump, lamp, tramp, camp, plump.
2. Per, pier, pour, pyre, poor, tear, dear, cheer,
rare.
3. Fear, mere, more, care, tire, dire, tour, sure.
4. Seer, sheer, smear, sneer, spear, steer, drear.
5. Roared, reared, foreman, carman, tired.
6. Endeared, sinner, singer, temper, bumper,
timber.

LESSON 17.

THE HALVING PRINCIPLE.

1. When a letter is made one-half its usual length, it indicates that t or d is added to it. The added t or d is read after the sonant or consonant. Lengthened stems are never halved. If the hook or circle is shaded it adds d.

2. If greater accuracy is desired, the learner may let the half-length light strokes add t and the heavy strokes d. Then when d follows a light stroke the full-sized letter d is used; and when t follows a heavy stroke the full-sized t is used.

3. Mp and ng are never halved; but m and n halved are shaded at the middle to indicate that d is added to m or n. T or d can only be added to mp or ng by the stroke t or d. Downward R and L halved are never shaded at the beginning of syllables.

WRITING EXERCISE.

1. Sit or sid, sat or sad, sot or sod, pat or pad,
debt or dead, got or God, met or med, mit
or mid, mat or mad, rapt, rapid, bed, lid,
said.
2. Pet, bed, set, zed, ped, bet, red.
3. Met, med, mat, mad, mot, Maud, net, need,
pumped, banged.
4. Write, ride, writ, rid, let, led, mart, marred,
felt, felled.
5. Get, kit, cut, night, might, pout, void.
6. Rude, mood, died, dot, lot, pied, side.
7. Neat, that, thought, fought, mote, moot,
suit.
8. Rushed, fished, hoped, loved, roughed, rift,
raft.
9. Hated, fated, sighted, alighted, voted,
united, mooted.
10. The boat rapidly approached the great
whale.
11. It is not far from the first house.
12. The ostrich hid its head in the sand.

LESSON 18.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

LESSON 19.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

LESSON 18.

THE N HOOK AND CIRCLE, AND THE SHUN HOOK
AND LETTER.

1 to 6. A final hook made on the right, or upper side, of the straight stems k and R and on the left side of all other straight stems, and the circle vowel e made on the left or under side of all straight stems, adds n. The circle "en" on straight stems, changed into the loop, becomes "ens." The small hook preceded by a or o adds n. The large one adds un. This principle does not apply to curved stems.

THE SHUN HOOK AND LETTER.

7 to 9. A small hook made within a vowel hook adds "shun;" shaded, it adds "zhun." Shun or zhun is also added by the letters sh or zh joined or disjoined.

WRITING EXERCISE.

1. Kin, gun, rind, pine, pen, keen, dense.
2. Pin, pun, tin, tun, tine, tune, chin.
3. Boon, pent, tent, pint, tint, hunt, June.
4. Pan, tan, chain, ran, cant, count, pound.
5. Pawn, dawn, John, roan, round, point, brown.
6. Kine, tone, coon, town, down, bound, joint.
7. Mission, Russian, vision, musician, ambition, Phœnician, addition.

8. Motion, lesion, Hessian, passion, potion, fashion, notion.
9. Temptation, Phocian, pension, tension, mention, donation, delusion.

LESSON 19.

FINAL ST AND STR LOOPS.

1 to 8. A large, final oblong loop made on either the right or concave side of all stems and on final hook vowels adds st; shaded, it adds zd. A very large loop on a and o and e stems adds str.






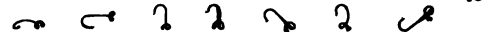
If the learner should ever find any difficulty in distinguishing the st loop in the final hooks on line 5 of the engraved exercise, he may use the letter s or z halved, or the small loop s or z within the hook and the letter t or d, as was explained in Lesson 14 under the heading of The Small Loop and Large Circles for Final or Medial S or Z, lines 1 to 5, and illustrated in the engraved exercise for the same lesson in line 4, last seven words, which are the same as those in line 5 of this lesson.

WRITING EXERCISE.

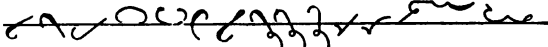
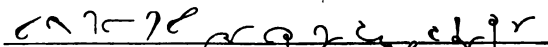

1. Pest, nest, rest, zest, test.
2. Post, paused, cost, laced, faced.

3. Taste, priest, least, feast, west,
4. Past, boast, dazed, raised, waste.
5. Missed, must, rust, dust, gust, kissed, list.
6. Pastor, master, fester, jester, poster, coaster,
roster.


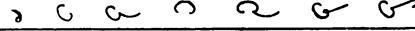

LESSON 20.

1. 
2. 
3. 
4. 
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6. 

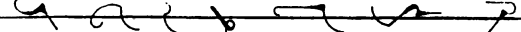
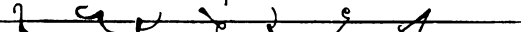
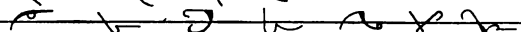
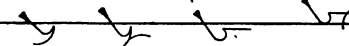
LESSON 21.

1. 
2. 
3. 

LESSON 22.

1. 
2. 
3. 

LESSON 23.

1. 
2. 
3. 
4. 

LESSON 20.

ADDITIONAL LOOPS FOR S AND THE HOOK FOR ES AND EZ.

1. S or z is added to the st or zd or str loops by a small light or shaded loop.

2 and 3. Es or ez is added to s or z on e and on the final hook vowels by continuing the s or z loop through to the other side forming a small hook.

3. S or z is added to this hook by a small light loop for s and a shaded one for z.

WRITING EXERCISE.

1. Rests, vests, nests, tests, tastes, pests, fasts, posts, posters.
2. Pieces, leases, creases, teases, nieces, ceases, recess.
3. Possess, passes, Moses, resources, disease, diseases, possesses.
4. Casts, ghosts, toasts, chests, beasts, masts, wastes.
5. Hosts, boasts, pastes, costs, behests, requests, divests.
6. Masses, causes, tosses, doses, poses, sauces, roses.

LESSON 21.

POSITION.—DIPHTHONGS ON SONANTS AND CONSONANTS.

POSITION.

Phonography is written in three positions: above, on and through or below the line of writing, or, in other words, in the first, second and third positions. This applies mostly to sloping and perpendicular letters. Horizontal and half-sized letters are not usually written in the third position when initial or standing alone.

DIPHTHONGS.

1. The diphthong “ou” when alone or initially, either with or without a breath or consonant stem is usually written in full in the second position, but for the sake of speed and convenience, the second sonant may be omitted and the first one made in the third position.

1. When medially or in the last syllable of a word it may sometimes be written with this abbreviated form in whatever position it may happen to be.

2. When “oi” occurs alone or initially the second sonant in the case of straight stems may be omitted, and the first one and the stem made in the first position. When on curved initial stems it is usually written in full in the third position.

2. It may sometimes be written medially in any position with the abbreviated form followed by a light dot and likewise in the last syllable of a word with the first sonant and stem only.

2. The same rules apply to it when it is without a breath or consonant stem, except that when alone it is written in full in the second position and when initially the second sonant is omitted and the first one made in the first position.

3. When "ui" on a consonant stem is the only or first vowel sound in a word, it is seldom written in full in the second position, but its second sonant is omitted and the first one written in the third position.

3. When it is in a middle or the last syllable of a word it is sometimes written in this abbreviated form in whatever position it may happen to be, or it is written in full. In most cases the first sonant will render it sufficiently legible.

3. The same rules apply to it when without a consonant stem, except that initially it is usually easier to write in full with the small half-circles or ticks than with the breath stems.

Where any doubt would occur with any of the diphthongs they are always written in full.

WRITING EXERCISE.

1. How, bough, row, mow, now, thou, house, bower, power, tower, our, owl, recounting, announce.

2. Hoy, boy, toy, coy, joy, hoist, loyal, moiety,
soil, annoyance, avoid, deploy, oyster, oil.
3. Pull, full, foot, dreadful, hook, hood, hoof.

LESSON 22.

FINAL N ADDED BY POSITION.

1 to 3. Final n, in curved monosyllables and in the curved first syllables of all other words, is indicated by writing the syllable in the first position without the stroke n, but always with the sonant attached. This may also sometimes be applied only to the half and single length straight stems k and r with final unreversed hooks.

WRITING EXERCISE.

1. Fin, mine, line, moon, fan, fen, men.
2. Went, fount, fountain, mount, mountain,
founder, foundry.
3. Meant, fainter, shunned, laundry, thunder,
finder, loan, cannot.

LESSON 23.

FINAL L ADDED BY POSITION.

1 to 3. Final l in the last syllable of words other than monosyllables may be indicated by making the word in the third position without the final stroke l.

4. Words so written and those made with the abbreviated form for the diphthongs given in Lesson 21 will not usually conflict. If they should do so the context will nearly always indicate which is intended, and if not the consonant l can be written. The double length forms for the letters are not used for r followed by l.

WRITING EXERCISE.

1. Noble, lawful, awful, beetle, careful, frugal, cudgel.
2. Table, naval, shovel, Bethel, civil, satchel, Rachel.
3. Legal, pickle, casual, tunnel, level, peril, political.
4. Bush, bushel, book, buckle.

LESSON 24.

1.)) \ | _ _ /
2. 2 2 2 6 6 2 2
3. V V L w w w w
4. V V L w w w w w w
5. 4 2 w w L w w w w
6. V V w w w w w w
7. w w w w w w w w w w
8. 2 6 6 w w w w w w
9.) / w - (2 w w w w w
10. L L 2 2 C 2 2 2 2
11. 2 L 2 2 2 2 2 2
12. 2 2 2 2 2 2 2 2

LESSON 25.

1. | | | | 7 7 7 7 7 7
2. | | | | 7 7 7 7 7 7 7 7
3. 2 2 2 2 2 2 2 2 2 2
4. L L L L L L L L L L
5. 2 2 2 2 2 2 2 2 2 2

LESSON 24.

OMISSIONS.

SONANTS OMITTED.

When a consonant or consonants, double or treble, begin a syllable in speech a sonant is always heard after it or them; as in "pay, pray, spray." It is never anywhere heard after consonants when they end a syllable as was explained in Lesson 13. When consonants both begin and end a syllable, a sonant is always heard between them, or somewhere in the middle of it; as in "lad, land, lands, sat, stat, strat, strand, strands."

Therefore, if the sonant, in writing, is always inserted when it occurs at the end of words, and after before and between double and treble consonants, and when it is, or begins, a middle syllable, it can usually be omitted in the middle of syllables everywhere and also at the end of syllables in the middle of words of more than one syllable, and need be inserted only for the sake of particular distinction. Thus the skeleton of a word can often be written instantly, and ordinarily be as legible as if the sonants were fully inserted.

Again, all sonants can be omitted at the beginning of monosyllables of one consonant, if the writer is particular to insert them when they occur at the end.

Accordingly we have the following:

1. Omit a sonant at the beginning of a word of one consonant.

2. Insert it at the end of a word of one consonant.

3. Omit it between two or more consonants.

4. Insert it after before and between double or treble consonants.

5. Insert it wherever it is a syllable or begins a middle one.

- 6 and 7. Omit it at the beginning of words of two or more consonants when it is part of the first-syllable, unless the word would conflict with another or others having the same consonants, whether beginning with sonants or consonants, in which case always insert it in the least frequently occurring ones, or if necessary in all.

8. Insert it always at the end of a word whether the word is a monosyllable or otherwise.

In the single line and hook syllable "pa," the sonant, although at the beginning of the syllable in writing, is at the end of it in speech. Therefore, it should be written when it ends a word, as in the engraved words "pay" and "stamina" in line 8 of this lesson.

By inserting the sonants, as above, the distinction between the double and treble consonants and the single ones is maintained and, accordingly, the separation point between the syllables of a word, short or long, thus telling whether a sonant precedes or follows a consonant; that is to say, is the beginning, middle or end of a syllable.

9. W and y being semi-sonants or semi-consonants can be used as either. They can be omitted before, and sometimes between, consonants after the manner of a sonant and be put between a consonant and sonant in the same syllable after the manner of a consonant and also be omitted before sonants. They are the only consonants that can be omitted when they begin a word and the only sonants that can be inserted between a consonant and following sonant in the same syllable. They are both sonants and consonants when they occur at the beginning of a syllable and they are consonants when, preceded by a consonant, they occur before a sonant in the same syllable; as in "twit."

CONSONANTS OMITTED.

10. R is sometimes omitted where no error will occur.

10. The final syllable "ment," when it occurs after a medial n can usually be represented by "nt," the m being omitted.

MEDIAL OR FINAL N OMITTED.

11. Medial or final n is sometimes omitted from curves in syllables not in the first position where no possible error can occur.

In general, in words of more than one syllable, the nasals m and n can be omitted medially or finally in writing where they would be omitted in speaking, were the nasal passages to be closed.

12. The stem for ng can be omitted and the sound indicated by writing k after the n hook sonant on p, k and upward R.

WRITING EXERCISE.

1. Ice or hiss, eyes or hies, up or hoop, ate or hate, oak, hog, ear or hear.
2. See, say, show, tie, too, bow, boy.
3. Per, pert, spurt, feebleness, malevolent.
4. Pry, pride, sprite, Hebrew, eprit, esprit, seprit, seperit.
5. Ohio, ahem, behemoth, diameter, Leander, availability.
6. Utter, upper, organ, indomitable, intersperse.
7. Emigrate, immigrate, migrate, ample, humble, heeled, old, led.
8. Pa, dee, demy, party, thirsty, minority, anniversary, stamina.
9. Was, which, twelve, young, youth, mute, dwarf, dwell, twit, beauty, cute, you.
10. Despair, depart, part, resort, for, court, permit, pervade, resentment.
11. Sentiment, demand, remain, Roman, moment, competence, demon.
12. Pink, punk, bunk, Bunker, bank, banker, kink, rink.

LESSON 25.

THE VOWEL GAMUT OR SCALE.

1 and 2. Sonants may sometimes be omitted in the beginning or body of words in very swift writing and inserted afterwards, if deemed necessary, detached after the manner of dotting the letter *i* in script longhand. For this purpose the learner may adopt the following vowel gamut or scale for vocalizing, using three positions or spaces, first, second and third on each letter and also three for words, namely, above, on and through or below the line of writing: for the first position *a* and *o* and the diphthong *oi*; for the second *e* and *i*; and for the third *u* and the diphthongs *ou* and *ui*'as shown in lines 1 and 2. These detached sonants are all shaded to indicate their open sounds, the dots being made heavy and the dashes shaded at the end. The dashes are also shaded at the beginning to represent their corresponding rough sounds while in the case of the dot sonants, their rough sound is indicated by a heavy dot placed before them. The dash sonants *a* and *o* are placed at right angles to their breath or consonant letters; while the dash sonant *e* is placed parallel with the horizontal letters and where the letters form an angle, it is placed close within the angle, as in the last two words "deem" and "meet" in line 2. The sonant *e*, however, is not often used in vocal-

izing because the writing is usually sufficiently legible without it.

3. When a word beginning with a sonant that is part of a first syllable and one having the same consonants, but beginning with a consonant, would conflict with each other, the word beginning with a sonant, is written either in or out of the position of its accented sonant, with the initial sonant, connective or detached, omitted; and the other word is made in the second position with the connective sonant after the consonant in the first syllable. If this would not be sufficient, the word beginning with a sonant is written with the initial connective sonant. Where several words conflict the initial connective sonants are inserted in each.

4. The learner may sometimes find it necessary to write without connected sonants altogether. When this is the case the word is written in that one of the three positions to which its accented sonant belongs except in conflicting words, when one of them can be written out of its natural position or else with a different form in its proper position. If this would not be sufficient, or when words would otherwise conflict, they can also be vocalized with the detached sonants according to the vowel gamut or scale in or out of their respective positions.

5. In such cases, that is, when writing without connected sonants, the n hook on straight stems may sometimes be considered simply as the consonant "n" and in monosyllables or first syllables the sonant either inserted or indicated by making

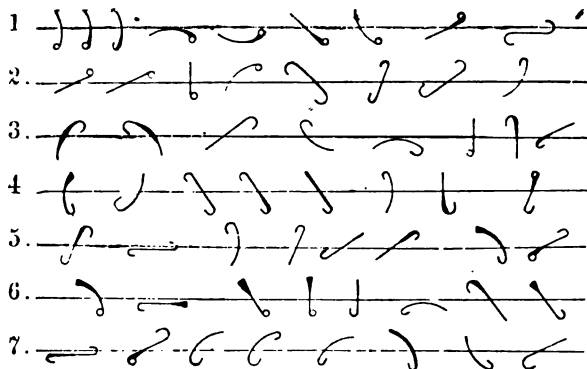
the stem in position. When medial or final in other words the sonant can be inserted if desired. The same rule applies to the n loops and circles.

When the detached sonants are inserted in a word it is said to be vocalized with the Letter Gamut. When the word is written in position without the detached sonants it is said to be vocalized with the Space Gamut.

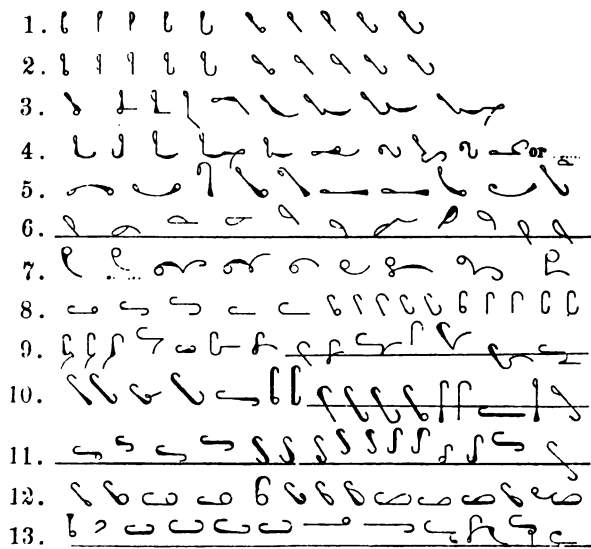
WRITING EXERCISE.

1. At, ate, odd, ode, oil, ed, ead, is, eyes, Uz, ooze, out, uik.
2. Hat, hate, hod, hoed, hoist, head, heed, his, hies, hussy, whose, house, hook, deem, meet.
3. Altitude, latitude; appertain, pertain; able, bell, apple; hold, held, old, lead.
4. Dome, reef, loom; poster, pastor; bed, bead; emigrate, migrate; anterior, interior.
5. Tan, ten, tune; point, pound; pan, pine, bun; tinfoil, pennant, dependent, beck-on, baton.

LESSON 26.



LESSON 27.



LESSON 26.

FINAL THER, DHER, TER OR DER.

1 to 3. The above syllables are added to a letter made in the third position and twice its ordinary length. These words are usually written alone.

The sound of "ther" as in "ether," occurs but seldom while that of "dher," its heavy sound as in "either," happens very frequently.

When there would be danger of these double length strokes conflicting in meaning with one another as in "feather, fetter, feeder," they should have different forms. "Dher" is usually given the first choice, "ter" the second and "der" the third. This, however, is of extremely rare occurrence as it is not often that the sonant is the same in two or three such words and, if it is, the context at once determines the difference. If still greater distinction is desired the forms can be vocalized with the Letter Gamut according to the directions given in Lesson 25, as the same rules apply to both double and single length letters.

The double length breath or consonant stems with the diphthong ou, having the second sonant omitted as in Lesson 21, are never used to indicate a following ter or der, but instead, they are made with the second sonant inserted. This is done that the double length forms with ou may not conflict with those having "o" in such words as pow-

der and potter. The same rules govern the lengthened forms with oi. Ther and dher do not follow ou nor oi in English.

The diphthong ui is the only vowel sound in English, at present, which does not follow a consonant alone or coalesce, nor appear to coalesce, with r. Accordingly, there is no lengthened form with "uir," for such a sound does not exist in English nor perhaps in any language. The lengthened form, therefore, with u does not conflict with ui.

WRITING EXERCISE.

1. Setter, cedar, cider, meter, neither, Peter, feather, reader, counter.
2. Redder, render, tether, letter, pounder, chanter, rounder, shatter.
3. Yachter, water, rudder, father, mother, tender, daughter, hatter.
4. Thither, shutter, panther, painter, binder, sadder, tutor, hither.
5. Haunter, canter, sawder, chatter, rather, writer, whither, hinder.
6. Whether, cater, better, debtor, tinder, matter, bother, bitter.
7. Gander, hunter, louder, loiter, latter, whiter, fitter, otter.

LESSON 27.

THE INITIAL S LOOP AND LARGE CIRCLE.—THE
DOUBLE CONSONANT R HOOK.

1 to 5, S is made initially on all consonants, both single and double, by the small s loop when no error can possibly occur. When it is on the left side of straight stems it belongs to the s treble consonants. When on the right and on the concave of curves it indicates the s double consonants. When the s loop is thus made initially, the stem without a final sonant indicates that "a" follows. When the loop is made larger it indicates that "o" follows. The sonants e, i and u are added to the s'em.

6. St with a following sonant is made initially on all consonants by the st loop, while the sonant is indicated by writing the consonant in position.

7. S or z with a following sonant is made initially on all consonants by the large light or heavy circle, and the sonant is indicated by writing the consonant in position.

7. S followed by a sonant and s, in the same syllable, may sometimes be indicated initially by the very large circle; as in the word "system."

THE DOUBLE CONSONANT R HOOK.

8 and 9. The r series of double consonants may be formed on the straight stems p, t and k, and also

on their halved and lengthened forms by making the initial hooks on the right or upper side. The sonants e, i and u are added to the small hook stem which, without a sonant, indicates "a." The large hook stem, without a sonant, indicates "o." If these initial hooks should, at any time, be difficult to use medially or finally the stems p, t and k with the following full sized stem r, can be employed instead.

9. The r hook, except in the word "growl," is not made on stems having full formed diphthongs, but only on single and half length stems having abbreviated ones. The lengthened form for the r hook abbreviated diphthong is not made, because this diphthong is not put on the double length stems as stated in Lesson 26. Consequently, from the last two sentences, the learner will perceive that there is no lengthened double consonant r hook form for any diphthong.

10. If the lengthened r and ther and ter forms with sonants should conflict the r form need not be written on i or u stems but the sonant e and the r stem upward or downward can be used ; and on a or o stems the r stem without the sonant e.

11 and 12. The s and st loops add s and st to e stems. The large circle and very large loop add s and st to a and o stems. They are shaded to add z and zd. The very large loop will not conflict with the str loop.

13. Final f on straight stems in monosyllables and first syllables may be indicated by writing the

syllable in the first position without the stroke *f* but always with the sonant attached. When the hook or circle is shaded it adds *v*. The circle can sometimes be omitted and the hook made instead.

13. Any straight stem may be repeated by writing its lengthened form in the first position with or without a sonant, where the left circle is not preferred as given in Lesson 9. This form is never used in medial or final syllables and but very sparingly in initial ones and then mostly on *k*.

13. *Tw* and *kw*, in speech, are never followed by a sonant alone, except only *kw* in the word "quay." The large left hook on *t* and *k*, therefore, can also be used to add *w* to these stems forming the *tw* and *kw* double consonants. This large hook will not usually conflict with the large one for *tr* and *kr*, but if at any time it should do so the learner can insert the sonant after *tw* and *kw* or use the stem form for *w* after *t* and *k*.

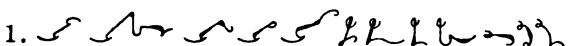

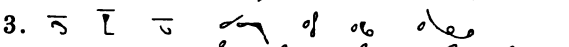

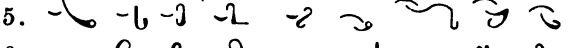
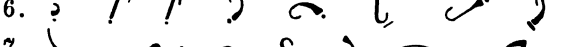

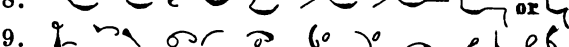



In the following writing exercise a figure placed after a word indicates the position of the phonograph. When no figure is given the second position is understood.

WRITING EXERCISE.

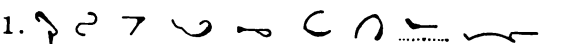

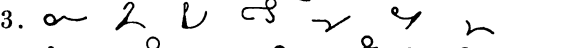

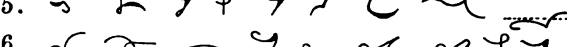

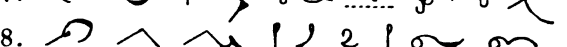


1. Ste, sta, sto, sti, stu, spe, spa, spo, spi, spu.
2. Stre, stra, stro, stri, stru, spre, spra, spro, spri, spru.
3. Speak, streak, stroke, strap, scrape, sprain, spring, sprung, sprinkle.
4. Strain, strewn, strong, strangle, string, screen, spout, sprout, stout, scout.
5. Smear, sneer, stare, spear, spare, scare, score, sphere, snare, spire.
6. Step, stem, stake (1), stoker (1), stopper (1), steer, stern, stage (1), store (1), stoop (3), stupor (3).
7. Sever, safe (1), simply, simple, some or seem, seen or soon or sun, September, sermon, system.
8. Kre, kri, kru, kra, kro, pre, pra, pro, pri, pru, tre, tra, tro, tri, tru.
9. Trial, trill, troll, crawl, creed, truck, dream, prow, trowel, growl, troy, broil, broom, crook.
10. Prayer, briar, prior, brewer, crier, drear, drier, broader, brighter, brother, breeder, trader, trotter, greater, straighter, sprinter.
11. Green, grant (1), grin, grain (1), brine, prune, prince, brain (1), bran (1), drain (1), drawn (1), trend, trine, groan (1), printer.

12. Press, praise, cross, grass, dross, prize,
pressed, praised, crossed, crest, grazed,
priest, engrossed.
13. Deaf (1), rift (1), grave (1), grove (1),
grif (1), groove (1), keg (1), kick (1),
quay, twelve, quiet, squaw.

LESSON 28.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8.  or 
9. 
10. 

CONTRACTED WORDS.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 

LESSON 28.

PREFIXES AND AFFIXES.

PREFIXES.

1. "En," "in" or "un" is prefixed to the hook breath stem by the letter n, and to the circle breath stems and to the initial s loop on the r double consonants and on w and downward r by a small backward right hook.

2. "Com" or "con," or the sound "cum," is indicated by a light dot at the beginning of a word and also by juxtaposition, or placing the remainder of the word close to, or under, the preceding letter or word.

3. "Contra," or a similar prefix, is indicated by the letter k disjoined at the beginning of the word.

3. "Circum" is indicated by the small s loop and the upward R, or by the s loop alone.

4. "Self" is indicated by the loop s disjoined. With "com" or "con" or the sound "cum" following, it is disjoined at the beginning of the word.

5. "Inter" or "under," or a similar sounding prefix, is indicated by "nt" or "nd" disjoined.

5. "Mag," "magna," "magne" or "magni," is indicated by m prefixed.

AFFIXES.

THE PARTICIPIAL ENDING "ING."

6 to 8. The participial ending "ing" is represented by a light dot at or under the end of the preceding part of the word, or by the stroke ng joined to the consonant stem either with or without the hook for "i." For the plural "ings," a short dash under, or at the end of, the preceding part of the word, and made in the direction of p or ch, or the stroke ng with the loop s, is used.

The participial ending "ing," being a syllable of itself in speech, and not a word, never occurs in monosyllabic words, but only as a syllable in other words. In writing, therefore, it can never be attached to a sonant or consonant in the same syllable with itself. Consequently, it should be so written that it may always be known, and thus the words in which it ends not be taken for monosyllables ending with the consonant ng.

Accordingly, the stroke ng is used for the participial ending "ing" usually when the preceding syllable of the word ends in a consonant and the participial dot or dash "ing" or "ings," usually when the preceding syllable ends in a sonant.

9. "Ality, ility, arity," or any similar termination, is indicated by writing the consonant which precedes the termination, or its first consonant, close to the preceding part of the word.

9. "Self" is added by a small loop and "selves" by a large one placed under the first

part of the word, or alongside of it, or they may be joined.

10. "Ful, fuls" or "fulness" is added by the stroke f, joined or disjoined, with or without the loop s, where the method in Lesson 23 is not preferred.

10. "Ship" is added by the stroke sh, joined or disjoined, in cases where "shp" is not preferred.

WRITING EXERCISE.

1. Enamored, inarticulate, inhabit, enhance, unholy, inherit, inhuman, instrument, unstrung, unscrew, unswept, insurmountable.
2. Content, condemn, contract, comfort, accomplish, decompose, disconnect, compound, they commanded, they contrived.
3. Contraband, contradict, counterfit, circumscribe, circumstance, circumvent, circumference.
4. Selfish, self-possession, self-control, self-condemn, self-convict, self-contain, self-confident.
5. Interfere, introduce, entertain, undertake, underhand, magnet, magnanimity, magnesia, magnify.
6. Owing, hoeing, haying, sowing, mowing, doings, rowing, sayings.
7. Firing, writings, lighting, voting, bunting, morning, leaving.

8. Pang, tang, gong, sang, ring, rink, strength.
 9. Instrumentality, amiability, similarity, myself, thyself, herself, himself, ourself, itself, ourselves, themselves.
 10. Shameful, handfuls, carefulness, lawful, powerful, manfully, scholarship, partnership, courtship, fellowship.
-

CONTRACTED WORDS.

The outlines of many long words of frequent occurrence are quite difficult to write quickly, owing to the awkward junction of the letters which compose them. Therefore the forms of such words are contracted, sometimes greatly, as in the case of the word "notwithstanding," and sometimes slightly, as in the word "assessed," the awkward junction usually being left out. They should have a fixed form and always be written with it, so as to be everywhere instantly recognized. Lines 1 to 9, following, contain a list of those in most general use. They should be thoroughly committed to memory immediately, so as to be used with facility in general writing. The learner should not leave them to pass on to the next subject until they can be thus applied.

WRITING EXERCISE.

1. Abandon, account, acknowledge, afternoon, against, along, also, altogether (1), America.
2. Among, answer, anything (1), assessed, beautiful, being, capable, capital (1), catholic.
3. Certain, chairman, constitution, correspond, country, enlarge, esteem.
4. Evidence, exercise, form, homily, horizontal, hunt, hunter, hounds, immediate-ly (1).

5. Independent-ce, intemperance, intelligence, interest, knowledge, little, long, manufacture, material (3).
 6. Middle, mistake, Mr., nation, natural, necessarily, necessary, necessity, never.
 7. Nevertheless, nothing, notwithstanding, object, permanent, perhaps (1), president, quality, refer.
 8. Relation, represent, republic, said, session, shorthand, situation, something, sometime.
 9. State, stated, statement, station, system, temperance, together, to-morrow, to-night, twenty, understand, understood, will-ing, yesterday.
-

LIST OF WORD SIGNS.

•	a, an (1)	—	give-n
˘	after (1)	o	has, as (1)
˘	again	˘	have
˘	ah (1)	- ˘ o	he
˘	all (1)	˘	him
˘	am (1)	o	his, is
˘	an (1)	˘	how
˘	and (1 up)	˘	if
˘	any (1)	˘	important-ce (1)
˘	are (up)	˘	impossible
˘	as, has (1)	˘	improve-ed-ment
˘	at (1)	˘	improvements
˘	be	˘	in (1)
˘	beyond (1)	o	is, his
˘	but	˘	it
˘	can (1)	˘	know, no
˘	cannot (1)	˘	language (1)
˘	come	˘	large (1)
˘	could	˘/˘	much (3)
˘	for	˘	must
˘	from (1)	˘	next

) no, know
) not (1)
 \ of (1)
 ' on (1)
 / or
 / ought (1)
 / our (3 up)
 | out (3)
 | put (3)
) shall-t (1)
 / she
 / short (1)
 / should, up
 / some
 / spirit
 / such
 / thank (1)
 / that (1)
 / the
 / them
 / these (3)

(they
) thing
) time (1)
 \ to
 \ up
) us
) was
) we (1)
) what (1)
) when
 / which
 / who (3 and 2)
 / will
 \ with (1)
 (without
) would
 / year
) you
) young
 / your (3)
 / yours (3)

LIST OF FAMILIAR WORDS.

about	first
above	great
almost (1)	himself
already (1)	hitherto
always	I, eye, ay (1)
awe (1)	long
aye (1)	me (2 and 1)
before	mere
call	mine (1)
care	more
dear	most
eh	my (2 and 1)
every	myself (2 and 1)

c	nay	l	together
l	near	2	told
o	new	l	too
c	nor	n	ugh
c c	now	u	very
o 1	O, oh, owe (2 and 1)	u	watch
7	only	u	were
8 1	tell (2 and 3)	u	where
l	thee	u	world
l	their-re	l	ye
l	themselves	l	yea
c	thought	l	yes
o o o	thy-self (2 and 1)	l	yet

SINGLE LINE NUMERALS.

1. | 2 3 4 5 6 7 8 9 0
2. 1 2 3 4 5 6 7 8 9 0
3. 1 2 3 4 5 6 7 8 9 0
4. 1 2 3 4 5 6 7 8 9 0
5. 1 2 3 4 5 6 7 8 9 0
6. 1 2 3 4 5 6 7 8 9 0
7. 1 2 3 4 5 6 7 8 9 0

WORD SIGNS.

More than one-half of spoken English is made up of the same words repeated over and over again. They are between one hundred and seventy-five and two hundred in number, and are usually of one syllable. The full outlines of many of these words cannot be made quickly enough for rapid speech. They are, therefore, represented by only a part of their outlines, or by some short and legible character.

Letters, ticks, small curves and circles that stand for these frequently occurring words are called Word Signs. Each one, as far as is possible, stands for one word and no more. They are sometimes written out of the position to which their sonant belongs, so as not to conflict with other words of the same outline.

The preceding list contains those word signs which occur most frequently and should be committed to memory. The learner will be surprised to find how greatly the use of even the first few of them increases the speed of his writing.

FAMILIAR WORDS.

The list of Familiar Words is given that the learner need not hesitate as to the proper forms to write the instant that the words are heard. When two forms are given, the second one is used in the Reporting Style.

SINGLE LINE NUMERALS.

1 and 2. The learner will find, in the course of his experience, that it is sometimes extremely difficult, and even impossible, to write Arabic figures as rapidly as speech. Their shortened and modified forms, as in Line 1, may be used instead. They can often be joined where there is no danger of their being mistaken for words.

Figures over one hundred are easy to make, but under that amount they cannot be written swiftly enough for rapid speech with the Arabic numerals, which must always be kept separate. The engraved figures, therefore, should be joined under one hundred whenever possible and legible. Over one hundred they can be separated, if desired.

2. The figures 1, 4, 7 and 9 will join when initial, and 1, 5, 6, 0 when final. The others must be separated.

3 and 4. Hundreds, thousands, millions, billions and trillions each take the same time to utter, but the Arabic figures, or the abbreviated ones, are much more numerous in the last than in the first. Consequently, when one of these words occurs in speech, it should be indicated by its first letter or syllable, separated slightly from the figure. The word "dollar" is indicated by the phonograph for "d," and is placed after the figures, as it is uttered in speech.

5. When figures occur only occasionally in the body of the writing they may be wholly or partly spelled, but in such a manner that the numbers will not conflict with each other. The learner can use the abbreviated names of the figures as in line 5. If made with as much care and distinctness as the full Arabic numerals must be made they will not only be nearly, if not quite, as legible as they are, but also very much swifter than the above abbreviated forms. They can be employed for figures in extended and swift mathematical calculations with perfect safety, and as the spelling is always suggestive of the number or quantity, they are much more pleasant to use than figures that are merely arbitrary. They need not be shaded in practical writing.











































6 and 7. If the learner finds, at first, that the letter for "two" gets confused with the Arabic numeral for "one," he can write the former "to" as in the last example in line 6, until he becomes accustomed to the system. He can then also write "six" as in lines 6 and 7, without the "s."

WRITING EXERCISE.

1. 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.
2. 14, 47, 72, 91, 41, 25, 86, 70, 2380.
3. ten, 1 million, or W million, 1 hundred, 2 thousand, 3 billions, 5 trillions, 6 hundred thousand, 8 hundred millions.

4. 567, 3498, 7563, 286740 dollars, 23 cents.
 5. One, two, three, four, five, six, seven, eight,
nine, zero.
 6. 15, 29, 34, 68, 49, 126974, 20.
 7. 67, 33, 65, 77, 88, 99, 100 or Wu n, 19, 52.
-

LIST OF PHRASES.

	able to		by and by (1)
	accord-ing to (1)		can there (3)
	and have		can there be (3)
	and the		could be
	are not		could not
	as far as		could not be
	as good as		could there be (3)
	as great as		did not
	as is		do not
	as his		don't
	as has		do you
	as it (2)		do you know
	as long as		for their-re (3)
	as not (1)		for this reason
	as soon as		from their-re (1)
	as to be (2)		had not (1)
	as well as (1)		has been
	at all (3)		has his (1)
	at his (1)		has it (2)
	be there		has not (1)
	been there		has to be (2)

have been	is as
he has (1)	is his } (2)
he has been	is it (3)
he is	is not (2)
he may	is to be (3)
his is (2)	it is (2)
his own	it is of the best
I am (1)	it is impossible
I am not (1)	it is not
I did	it is said
I did not	it is the
I do	it may be
I do not	it may be as well
I don't	it must be
I had (1)	it should be
I had not	it should have
I have	it would be
I will (1)	may be
if there (3)	may not (2)
in his (1)	no, sir
in their-re (1)	of course (1)

·	of his (1)	~	we have not
·	of the (1)	~	we have seen and
✓	of your	~	we will
~	or their-re	~	when he was
~	ought to be	~	where do you reside
✓	should be	~	which are
1	should do	~	which cannot
~	should have seen	~	which have (2 and 1)
~	so that	~	which is
~	that is (1)	~	which of (1)
~	there are some	~	with their
~	there are several	~	with which the
✓	they will	~	yes, sir
~	this is	~	you can
~	those who are	~	you cannot
~	till it (3)	~	you may
~	to be (3)	~	you must
~	to do	~	you must not
~	we are	~	you will be
~	we are not (1)	~	you will be there
~	we have	~	you will do

PHRASES.

When two or more words are united without lifting the pen the combination is called a phrase. This is the speediest method of writing, from the fact that the words follow one another without a break, the same as when spoken. Thus the time that would otherwise be taken in lifting up and putting down the pen is saved. Phrases are usually formed of words of one syllable, and, accordingly, are well adapted to writing English, which is largely composed of such words. There should not be so many of them in a phrase as to cause the combination to run far above or below the line. Phrases, even in the swiftest writing, should not average over three words, monosyllabic or otherwise, to a phrase, though sometimes four, or perhaps five, words are joined, and oftener only two. Phrases should not be inconvenient to join, or be liable to conflict with words.

The preceding is a list of the most frequently occurring general phrases, which can be adopted by the learner as he needs them. They are mostly used in reporting. The figures after the printed words denote the position of the engraved phrase.

“A” or “an” are never joined in phrases.

“And” is joined medially or finally with a perpendicular or horizontal tick. Upward “and”, and the word signs “on” and “but” are used only initially.

"The" is joined medially or finally by a tick made up or down in the direction of ch. It is usually written downward. The tick "the" never begins a phrase nor is it ever used separately, the dot sign then being employed instead.

"Of the" may be indicated by writing the words between which this phrase occurs close together.

The circle for "he" can often be used medially for the tick "he."

The pronoun "I", when standing alone is always written in full.

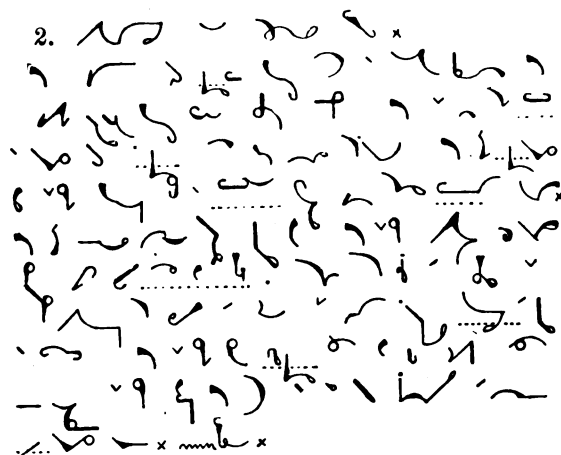
EXERCISES.

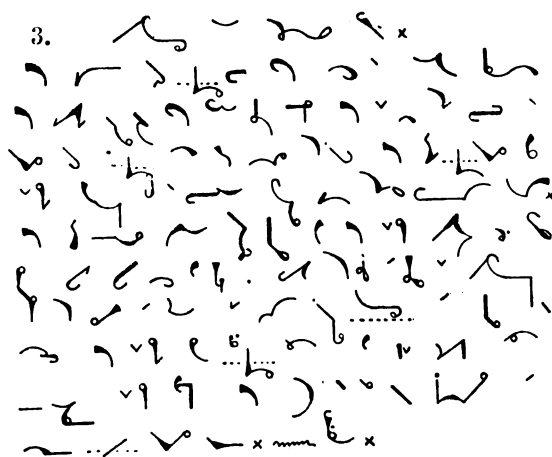
The following exercise, entitled "Reflections in Westminster Abbey," is written in three ways. In the first the sonants are inserted; in the second they are mostly omitted. The latter is the Reporting Style of Phonic Writing in its briefest manner. The learner will soon become accustomed to omitting the sonants from his writing, and find but little difficulty in reading it afterwards.

The third example is given in ordinary unvocalized phonography, containing such improvements from this system as it is possible for it to bear. From an inspection it will be seen that the second and third examples, as a whole, are the same in brevity, but that the second is more legible than the third, while the latter is equally as swift as the

ordinary systems of phonography, if not more so, and is more legible than they are. The author does not believe, however, that the third example is as good as the system set forth in the preceding pages of this book, although the improvements, as exhibited, render it superior to the older systems of Stenography and Phonography upon which it is founded.

1.

2. 

3. 

REFLECTIONS IN WESTMINSTER ABBEY.

When I look upon the tombs of the great, every emotion of envy dies in me ; when I read the epitaphs of the beautiful, every inordinate desire goes out ; when I meet with the grief of parents upon a tomb-stone, my heart melts with compassion ; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions and debates of mankind. When I read the several dates of the tombs of some that died yesterday and some six hundred years ago, I consider that great day when we shall all of us be contemporaries and make our appearance together.—Addison.

DECLARATION OF INDEPENDENCE.

JULY 4TH, 1776.—TUESDAY.

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the

earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

SYLLABIC WRITING.

If all syllables could be made with one stroke of the pen, simple or compound, all writing would then be purely syllabic; and if they were to have a resemblance in form corresponding to their resemblance in sound the writing would be a perfect system of syllabic writing; for each syllable and word would suggest itself logically and not be a mere arbitrary symbol dependent on the memory. Such a system of writing, however, is

not necessary, for we do not speak each syllable with one articulation and therefore should not represent it with one stroke. On the other hand, enough forms do not exist to indicate with one dissimilar stroke each all the syllables of language, of which there are as many as there are sonants and diphthongs and combinations of consonants with them. Accordingly, syllabic writing, per se, is unnatural.

In all considerations of this kind we must follow nature, which shows us that a syllable is not uttered all at once, but its component parts one after another; the various organs of speech changing from one position to another and that we cannot speak otherwise: consequently, we should not write otherwise. Now, although the number of syllables in language is great, the number of elementary sounds of which it is composed is small, and corresponds to the number of simple strokes in nature. Each syllable, therefore, should not be represented by one stroke, but by as many as it has sounds—no more, no less. Thus, when the sonants and consonants are represented, the syllables are represented also, and with the same effect as in syllabic writing, but more naturally, and with much greater speed. This system of writing is called alphabetic, from the names of the letters a and b, called alpha and beta by the Greeks, which were the first and second letters respectively of the list of sonants and consonants used by them in their writing. This list they called the alphabet.

From the above the learner will perceive that Syllabic Writing, no matter how fascinating it may appear at first thought, would be a barren thing, in no respect equal to our present alphabetic writing where each stroke of the pen, or each letter, represents a sonant or a consonant; and every written sonant or diphthong either alone or with the consonants belonging to it, represents a syllable with each part in its order of utterance, separate and distinct from the other: thus enabling every syllable or word of language to be resolved into its component parts, which would be impossible with syllabic writing.

SPEED.

The average rate of speed at which words are uttered in ordinary speech is supposed to be one hundred and twenty a minute; the slowest about seventy-five, and the swiftest about two hundred, and, in cases of excitement, much more. The proper gauge of speed, however, is not words, for words, in the present state of language, vary in length. A word of five syllables takes the same space of time to utter or write as a phrase of five words of one syllable each, and vice versa; provided, of course, that the consonants are the same in number in both, and of equal facility in joining; yet, in the one case, the combination is called one word, and in the other, five words; and it takes five times longer to utter or write the word of five

syllables than it does one of the words of one syllable in the phrase. Syllables, on the contrary, are about the same in length when spoken, and, accordingly, should be taken as the gauge of speed. Their average is also much swifter, both apparent and real, than that of words. It should not be said, therefore, that a man speaks so many words, but so many syllables, in a given time. Take the following three sentences of ten words each:

“This extraordinary investigation received considerable attention from our republican Government.”

“He constructed a magnificent vessel with the most excellent material.”

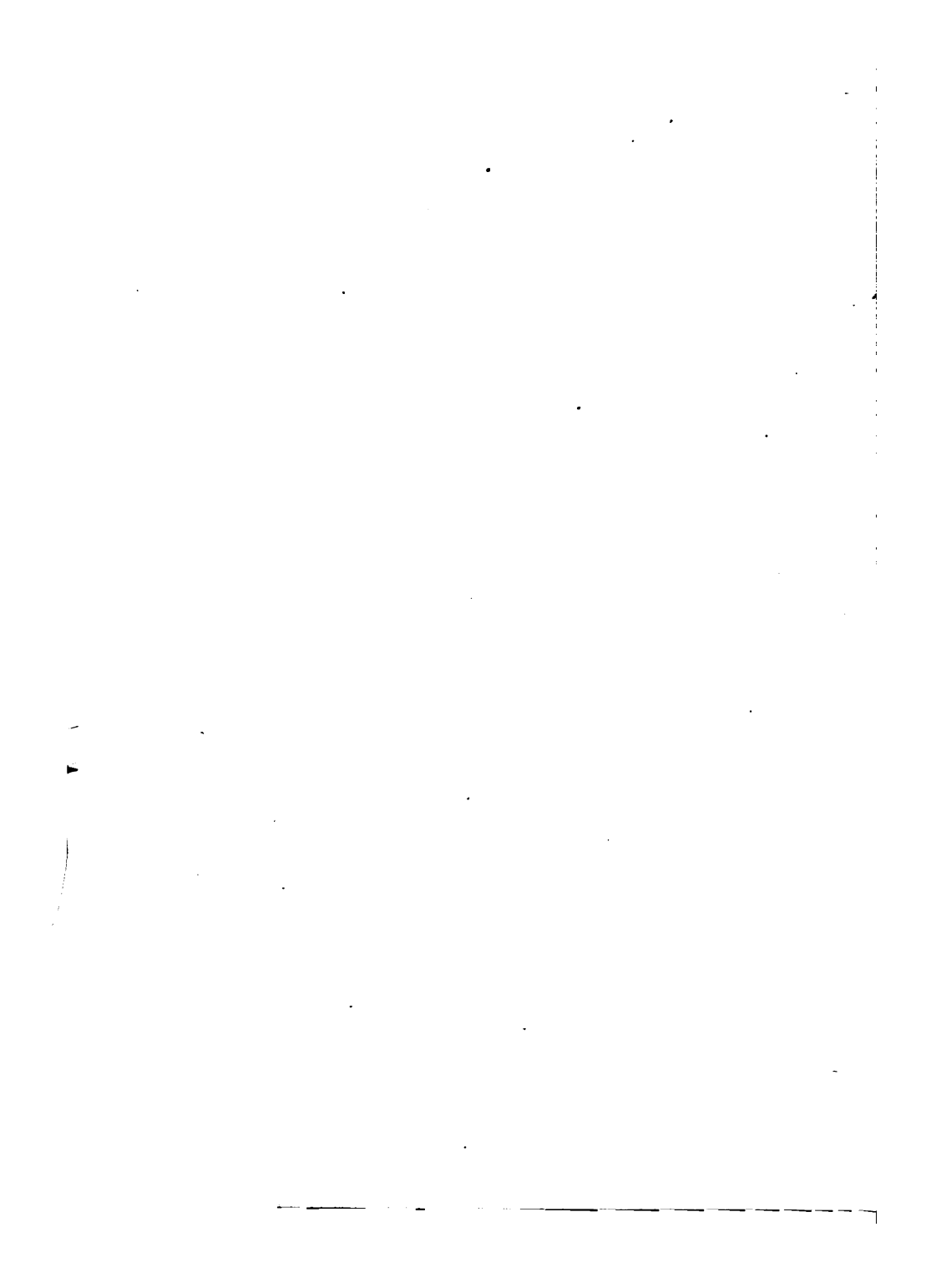
“He made a great ship out of the best wood.”

The first sentence above contains thirty syllables, the second twenty-one, and the third ten. It will take, perhaps, thrice or twice the time to utter or write thirty or twenty syllables as it will ten; yet all three may be written with the swiftness of speech, which is all that is required. The average rate of speed of words of all lengths, then, taken as they come from the speaker, is supposed to be about one hundred and twenty: the average rate of syllables, each of which is about the same as regards time of utterance, is about one hundred and fifty. When a person can write one hundred and twenty words a minute he can write about one hundred and fifty syllables. All that is required of a writer is to keep up with the syllables of speech and he will

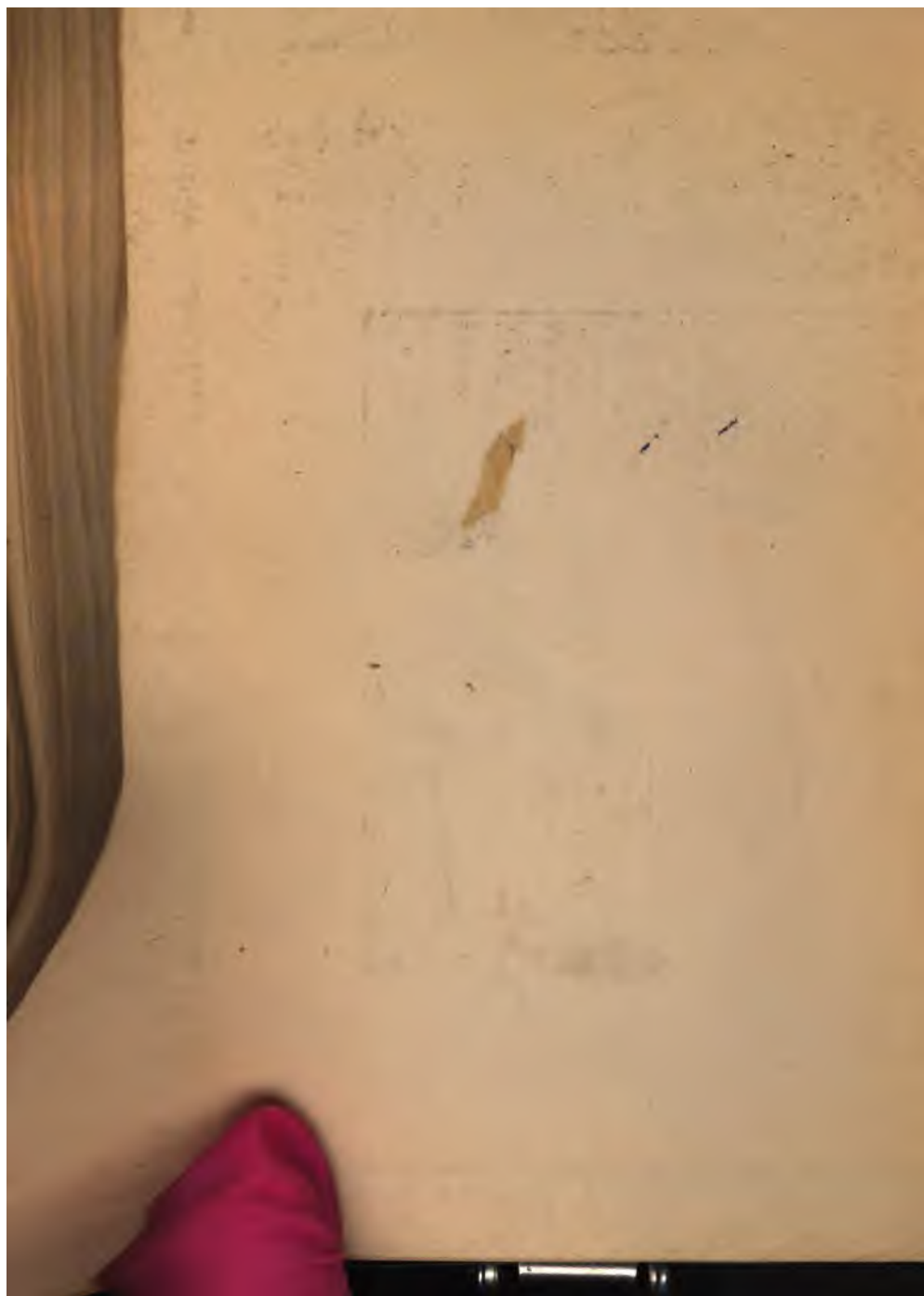
then be keeping up with the words; and, as the length of time taken to utter and write a syllable should be the same, he can only do this in rapid speech by slightly phrasing; which saves the time that would be taken by lifting the pen too frequently from the paper. All long words in every language are, perhaps, phrases. The most perfect language in the future will probably consist of words of one syllable, or nearly so.

CONCLUSION.

Phonic Writing consists of three kinds: Phonoscript, Phonotypy, and Phonography. The first is written with script letters, such as those of ordinary longhand; the second with Roman letters, such as are now printed; and the third with single line letters, as in this volume. The learner has now completed the elementary part of Phonography. Its full development, as stated in the Preface to this book, will be contained in the second volume, where also Phonoscript and Phonotypy will be considered. These subjects, the author believes, will, if anything, be more interesting to the learner than Phonography, and, if adopted by Civilization, fully as beneficial to mankind, if not far more so.







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A system of phonic writing.

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